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TWO ETRUSCAN MIRRORS

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1. *A Mirror with Inscriptions, from Fidenae, representing Peleus and Thetis* (Fig. 1). This mirror was bought<sup>1</sup> in 1907 from a dealer in antiquities in Rome, who said that he had found it himself in a grave of the necropolis at Monte

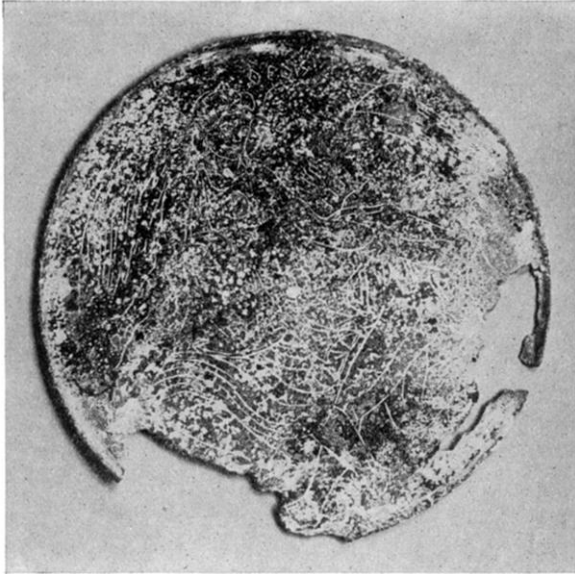


FIGURE 1. — MIRROR FROM FIDENAE, REPRESENTING PELEUS AND THETIS.

Tuffello, near the site of the ancient Fidenae. It is entire, except for two small pieces, which do not include any great or essential part of the scene represented upon it. It is circular<sup>2</sup>

<sup>1</sup> For the collection of the Latin Department of the University of Pennsylvania, from a sum of money given by Henry H. Bonnell, of the Class of 1880.

<sup>2</sup> According to Schippke, *Die praenestischen Spiegel, Abh. aus dem Programm des König-Wilh.-Gym. zu Breslau*, 1888, this form is characteristic of American Journal of Archaeology, Second Series. Journal of the Archaeological Institute of America, Vol. XIII (1909), No. 1.

and perfectly flat, with a very slightly raised rim; its diameter is 0.142 m. The handle, which is lost, was probably fastened to the mirror and did not form a part of it, as is often the case. There was apparently no tang, such as is often found, to be inserted into a handle of wood, ivory, or other similar material, or for attaching a bronze handle by means of nails; and there are no traces in the mirror itself of the nail holes which are to be seen in some specimens. A discoloration in the proper place seems to indicate where a handle was attached, but it is impossible to say whether this was the original handle or not.<sup>1</sup>

The engraving shows one of the scenes in the myth of Peleus and Thetis, the seizure of the goddess by her lover, without other figures of any kind. There is no border, such as is often found on Etruscan mirrors, for example in No. 2. The two participants in the scene are designated by inscriptions, of which one is written from left to right and the other from right to left. Both correspond in the forms of the letters and of the names themselves with the common Etruscan usage (Fig. 2).

Peleus, facing towards the right, has seized Thetis and holds her firmly grasped with both hands by the left arm, just above the wrist and above the elbow. The firmness of his hold is suggested both by his general attitude and by the position of his fingers. He wears a pilleus<sup>2</sup> and a chlamys, the latter fastened at the neck by a round brooch, and blown back so as to leave his entire body uncovered with the exception of the shoulders and the upper part of the left arm. The position of his legs indicates rapid running, the calf of the right leg being raised so as to form an acute angle with the thigh, while the left is outstretched and passes behind the left leg of the fleeing

Etruscan, and the pear shape of Praenestine mirrors. Perfectly round mirrors, without a tang and with a separate handle, seem to be rare.

<sup>1</sup> If attached in the place indicated by the discoloration, the handle would have covered the left foot of Peleus, but this is not unexampled in Etruscan mirrors; see Gerhard, *Etruskische Spiegel*, LI, 2 and 130, 1, and for the cutting off of the feet of figures by the border, XLVIII, 5 and 7 and XLIX, 1.

<sup>2</sup> I have seen nothing elsewhere like the flap on the side of the pilleus, over the left ear of Peleus. It suggests a helmet rather than a cap, but a helmet would be inappropriate to the rest of the hero's costume, and in the other representations of the scene (Figs. 3, 4, and 5) he clearly wears a pilleus.

goddess. The right foot is obliterated by one of the breaks, but enough of the left remains to show that he is represented as barefooted, as in the representations of the same scene which will be discussed below.

Thetis faces to the front, with her face slightly turned towards her pursuer and with her eyes a little downcast.



FIGURE 2. — DRAWING OF THE MIRROR REPRESENTED IN FIGURE 1.

She is represented with large wings on her shoulders, the significance of which will be spoken of in another connection. The wings are outspread, the left one passing behind and beyond the head of Peleus. The goddess is dressed in a long sleeveless chiton, which is fastened on either shoulder by two round brooches, like the one worn by Peleus, allowing a fold to hang down in front nearly to her waist. Her arms are bare to the shoulder. In spite of the double fold, the upper part of

the robe is represented as transparent, revealing the breasts, which are represented by circles. Since it is hardly possible that only the upper part of the garment should be transparent, to say nothing of the double fold, this seems to be one of the numerous instances in which accuracy in representing costume is sacrificed to artistic effect or convention.<sup>1</sup> As a parallel may be mentioned the representation of Iris in a well-known vase-painting by Brygos, reproduced opposite p. 66 of Miss Abraham's *Greek Dress*. Thetis apparently wears a girdle also, over which the lower part of the chiton is drawn so as to form another fold. There seems to be no indication of more than one garment.

The lower part of the drapery is heavier in appearance and entirely conceals even the outline of the form, but the right leg from the knee down and about half of the left calf are uncovered by the maiden's rapid flight, which is also indicated, rather crudely, by the position of her legs. She wears a head-dress which is marked by incised lines, perhaps to represent a net, and sandals, of which more will be said hereafter. I can see no signs of the earrings which appear in the representation to be next discussed.

The representations of Peleus and Thetis, of which there are many, were classified by B. Graef in the *Jahrbuch* of the German Archaeological Institute, I (1886), pp. 192 ff., where the history and the variations of the myth are also discussed. The representations fall into four general classes: (1) Peleus lying in wait for the goddess or pursuing her; (2) Peleus seizing Thetis, or wrestling with her; (3) Peleus carrying off his prey; (4) the marriage.<sup>2</sup> In the second and third classes the metamorphoses of the goddess are sometimes indicated by animals of various kinds,—the serpent, lion, panther, and tiger,—alone or in pairs. There are traditions also, and possible representations, of other metamorphoses, one of which will be discussed below.

<sup>1</sup> On the left side there is a confusion of the line of Thetis's body, descending from the arm-pit, with the drapery. The drawing (Fig. 2) represents this exactly as it appears on the mirror.

<sup>2</sup> This arrangement of classes 1 and 2 seems preferable to that of Graef, since our scene clearly belongs in class 2, but cannot be called a "Ringkampf."

Among the mirrors which represent the various phases of the myth of Peleus and Thetis which are to be found in Gerhard's *Etruskische Spiegel*,<sup>1</sup> two show exactly the same scene as ours. The first of these (Fig. 3), a mirror somewhat larger than ours, No. CCCLXXXVI, is said to have been found in Perugia, but it seems to have been afterwards taken to London.

It was supposed for a time that there were two, but both Gerhard and Körte regard the Perugia and the London specimens as identical. Where it is now preserved seems to be unknown. The scene differs from ours in some minor details. In the first place, although the attitude of the figures is the same, Thetis is on the right side and Peleus is on the left,



FIGURE 3. — THE PERUGIA-LONDON MIRROR; GERHARD, CCCLXXXVI.

which is also the case in CCCLXXXVII, 1 (Fig. 4). It would seem probable that no great stress is to be laid on this variation, but that it is due to the manner in which Gerhard's illustrations are made, and does not represent the positions of Peleus and Thetis on the mirror itself. This seems clearly to be the opinion of Graef,<sup>2</sup> who describes both these mirrors in the following words: "Peleus hält die nach *rechts* forteilende geflügelte Thetis am *linken* Arm fest." The inscriptions are the same in the form of the names as those on our mirror, but of course *Thethis* is retrograde, instead of *Pele*, and the forms

<sup>1</sup> These have heretofore, so far as I know, received very little attention.

<sup>2</sup> *L.c.*, p. 203.

of the letters are different, notably the P, which in our mirror has the usual Etruscan form, but in the others the ordinary Greek form (see Figs. 2, 3, 4). In the Perugia-London mirror the upper part of the garment of Thetis is not transparent, but the lower part shows the outline of the entire left leg. As a whole the execution of our mirror seems to be decidedly superior to that of the other, especially in the expression of Thetis's face, which is rather sweet and pleasing, in the representation of the mouth and lips of Peleus, which are very coarse in the



FIGURE 4.—THE PERUGIA MIRROR;  
GERHARD, CCLXXXVII, 1.

other mirror, as well as in many minor details. Both mirrors have striking defects in common, which are so marked as to make it certain that the two are related, either directly or through a common source. These are especially the hands of the goddess, which are disproportionately long, awkward, and in the Perugia-London specimen clawlike, as well as lifeless. In this respect they present a striking contrast with those of Peleus, which in our mirror are represented literally *ad unguem*, and as has been said, show a powerful grasp. A further difference between the two mirrors is that Gerhard's has an ivy-leaf border, of a form common, or found with slight variations, in many Etruscan mirrors, with an inner border of scroll-work<sup>1</sup> for rather more than half the circumference. In our mirror there is no trace of either of these borders, but the figures occupy the entire surface. The peculiar knob in Gerhard's mirror on the bottom of Thetis's left sandal is evidently one of the ivy berries, of which a few are represented at the bottom of the mirror only, although unlike the others it is not attached to the stem.<sup>2</sup> In Gerhard's mirror, and apparently in ours as

<sup>1</sup> The suggestion of G. Conestabile, in *Ann. e Mon.*, 1855, p. 57, that these represent the waves of the sea, seems very doubtful.

<sup>2</sup> Cf. Gerhard, 140, 1.

well, the sandal on Thetis's left foot is less perfectly made than that on the right foot, and resembles a kind of slipper, while the other is a sandal of the ordinary type, showing the toes. Thetis wears earrings, and she has a headdress of similar appearance to the one in our mirror.

The other mirror (Fig. 4), also published by Gerhard (CCCLXXXVII, 1), is similar in its general features to the one just described, except in the matter of the difference in the sandals of Thetis. It also has the double border, the inner one being the same in form and in extent, while the outer one is of a different and more conventionalized pattern, and is included between lines. This mirror also is said to have been found at Perugia during the construction of a railroad. It is inferior in its execution to the Perugia-London mirror, in some respects having the nature of a caricature, especially in the feature noted by Gerhard and by Graef.<sup>1</sup> The upper part of the drapery of the goddess is transparent, as in our mirror, the breasts being represented in this case by half-circles; but the same is also true of the lower part, as in the Perugia-London specimen. The figures are designated by inscriptions, the P in *Pele* being of the Greek form, while the name of the goddess is misspelled and appears in the form *Thnthisi*.

The latter of Gerhard's two mirrors is regarded as a forgery by Körte, while he considers the former as not free from suspicion. His verdict on the former is pronounced without the assignment of any reason. The latter he says is "sicher gefälscht, . . . beide<sup>2</sup> scheinen mit der Darstellung gegossen zu sein; die Linien der letzteren sind eigentümlich stumpf."<sup>3</sup>

This scene has now been noted on four mirrors, and that it was a favorite one is shown also by its appearance as the decoration of an antique representation of a mirror on a lead plate, published in *Ann. e Mon.* I (1855), pp. 55 ff. (Fig. 5). This corresponds in a remarkable degree with the two mirrors published by Gerhard, and in its main features with ours as well.

<sup>1</sup> Grosses Glied des Peleus, Graef, *l.c.*, p. 203.

<sup>2</sup> Referring not to CCCLXXXVI and CCCLXXXVII, 1, but to the latter and still another mirror representing the same scene, which was also found at Perugia and seems never to have been published.

<sup>3</sup> It will be noted that Körte gives satisfactory evidence of falsity only in the case of the unpublished mirror from Perugia.



It has the inner border, beginning and ending exactly where it does on Gerhard's two mirrors, at the end of Thetis's left wing and under her right arm. It will be observed that the relative position of the two figures is the same as in our mirror, which seems to indicate that Gerhard's illustrations show the figures



FIGURE 5.—LEAD PLATE FROM PERUGIA WITH A REPRESENTATION OF A MIRROR.

reversed. The lower part of the drapery is transparent, but not the upper part. Most striking of all is the difference in the form of Thetis's two sandals, which is characteristic of the Perugia-London mirror, and apparently of ours as well. Although the position of the hands of both Peleus and Thetis is the same in all the mirrors, as well as in this reproduction, their awkwardness is less noticeable in the last named. There is apparently an outer border, as well as the inner one, and it seems to resemble most closely that of Gerhard's

Perugia mirror, although on account of the small scale it is difficult to assert this positively. The name of Thetis does not appear, but that of Peleus corresponds in the form and in the regularity of the letters with the inscription on our mirror.<sup>1</sup>

There seems to be no reasonable doubt that all four<sup>2</sup> representations are in some way related. On account of its simplicity, its superior workmanship, and above all on account of the lettering of the inscriptions, I am inclined to regard our

<sup>1</sup> This plate also is pronounced a forgery by Körte, but without any presentation of evidence. It was found at Perugia in illicit excavations.

<sup>2</sup> To which we may add a fifth, the unpublished mirror from Perugia, cited by Körte, which is, however, very likely a forgery.

specimen as the earliest of the mirrors. In any case it furnishes an undoubtedly authentic example of this scene, which, so far as I know, is confined to mirrors.<sup>1</sup>

As to Gerhard's two mirrors, there seems to be no good reason for condemning them, unless it be the letters of the inscriptions, which, so far as I am aware, no one has used as an argument. The form of the  $\Pi$  is certainly rare in Etruscan, if it occurs at all, but it might conceivably have been copied from a Greek vase-painting or other work of art. The error in the spelling of Thetis's name in the Perugia specimen is somewhat suspicious; but if the mirror was actually unearthed during the construction of a railroad, it is probably genuine.

It remains only to say a word about the wings of Thetis. Except for these mirrors she is, so far as I know, represented with wings only in Gerhard's No. CCCXCVI and in a vase-cover from Nola (Overbeck, *Gallerie*, Pl. VIII, 4), which is now in the Museum at Naples. In the latter case the wings are small and on the forehead, and seem to be rather a part of the goddess's headdress than of Thetis herself. Gerhard<sup>2</sup> suggests that they indicate that Thetis was surprised by Peleus in her sleep; but this view, although it is in harmony with some versions of the myth, does not seem very probable. Overbeck<sup>3</sup> thinks that they refer to her metamorphoses, while De Witte<sup>4</sup> considers them to be the wings which were taken from Arce, the sister of Iris, and given to Thetis as a wedding gift by Zeus. The nature of the scene, and the small size of the wings, which this version of the myth says were later attached to the feet of Achilles, make De Witte's explanation the most probable one. If it be rejected on account of the source of the story,<sup>5</sup> Overbeck's view seems more plausible than that of Gerhard.

Whether these tiny wings on Thetis's headdress are to be

<sup>1</sup> Baumeister, *Denkmäler*, s.v. *Thetis*, p. 1802, attributes the origin of the scene to painting, but without giving reasons for his opinion: "welche alle die Hauptszene des Raubes in abgekürzter Form nach Gemäldemotiven wiedergeben."

<sup>2</sup> Vol. IV, p. 35, footnote 90.

<sup>3</sup> *Gallerie*, p. 188.

<sup>4</sup> *Ann. d. Inst.*, 1832, p. 117.

<sup>5</sup> It seems to be found only in Ptol. Hephaist. 6, but finds a place in Roscher's *Lexicon*, s.v. *Arke*.

put in the same class with the large ones represented on the mirrors or not, it seems decidedly probable that the latter refer to her changes of form, especially since Ovid represents her first change, immediately after being seized by her lover, as one into a bird.<sup>1</sup> In a mirror published by Gerhard (CCXXV), which represents Peleus in the act of carrying off his prize, we find a serpent, which clearly refers to the metamorphoses, and in the upper left-hand corner a bird, which Overbeck<sup>2</sup> refers also to Thetis's changes of form. As the metamorphoses are frequently represented by pairs of animals, this view seems much more probable than that of Gerhard.<sup>3</sup>

The only possible objection which I have found to the very natural view that the wings which Thetis wears when she is seized by Peleus, refer to her changes of form, is the representation of the goddess with wings in Gerhard's CCCXCVI, where Thetis is designated by an inscription, and where from the nature of the scene<sup>4</sup> it is not probable that the wings refer to her metamorphoses. Here there are two possibilities: either the wings in this case are those of Arce, or the artist considered the wings which appear in scenes representing the seizure of the goddess, which have been shown to be rather common, as an ordinary attribute of Thetis, and gave them to her in a case where they were inappropriate. It is true that they are too large to be fastened to the feet of Achilles, but the artist may have been led by a desire for symmetry to make them of the same size as those of Thetis's companion. In fact,

<sup>1</sup> *Metam.* XI, 243 ff. :

Sed modo tu volucris ; volucrem tamen ille tenebat :  
Nunc gravis arbor eras ; haerebat in arbore Peleus.  
Tertia forma fuit maculosae tigridis ; illa  
Territus Aeacides a corpore bracchia solvit.

<sup>2</sup> *Gallerie*, p. 205.

<sup>3</sup> Since a bird of somewhat similar form appears in CCXCIV and in CDVII, where it is evidently intended for a dove, the symbol of Venus, Gerhard regards the bird in CCXXV also as a dove, symbolical of the approaching union of the pair. But to say nothing of the improbability that the two symbols in CCXXV refer to different things, in the first two mirrors (CCXCIV and CDVII), to which CCCXVII may be added, the bird is at rest, and moreover is turned towards the persons whose love for one another it typifies, while in the last (CCXXV) it is flying away.

<sup>4</sup> It represents Thetis and Eos begging Zeus for the life of their sons.

this motive alone might be sufficient to account for his representing Thetis with wings. The wings in our scene cannot be explained as those of Arce, since these were not given to Thetis until after her marriage.

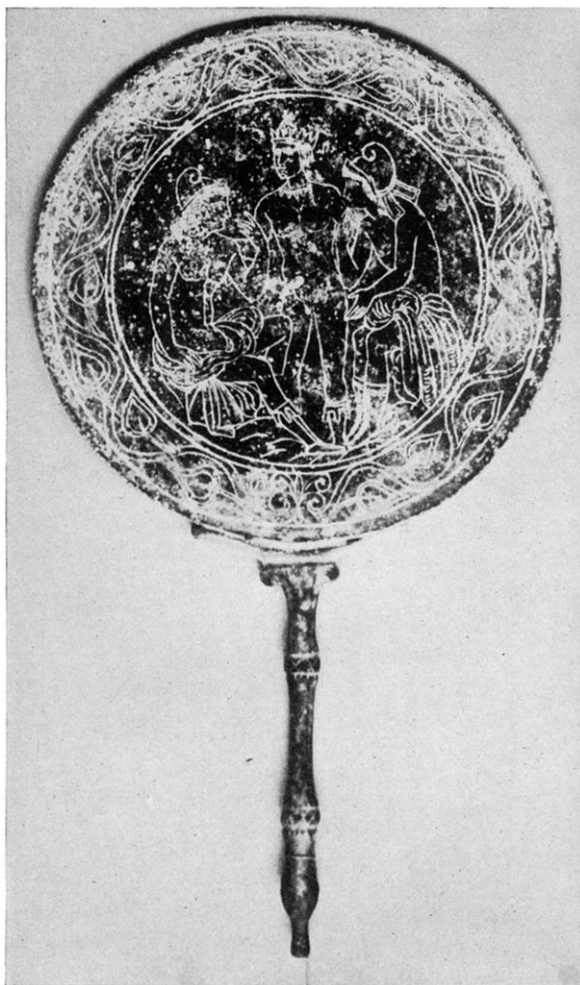


FIGURE 6. — MIRROR FROM FESCENNIUM OR FALERII.

Until more representations of a winged Thetis are found, where the wings cannot be attributed to her changes of form, or until some other satisfactory explanation of the wings in

scenes prior to her marriage is given, it seems most natural to attribute them to her change into a bird, whatever the origin of that version of the myth may be.

2. *A Mirror from Fescennium or from Falerii* (Fig. 6). This mirror was purchased from the same dealer as No. 1. He said that it had been found by a peasant at Calesto, near Civita Castellana, believed by some to be the site of the ancient Fescennium. I bought the mirror for our collection, not because I felt absolutely certain of the genuineness of the engraving, but because I was convinced of the antiquity of the mirror itself, while its perfect state of preservation made it unusually valuable for illustrative purposes.

This mirror is also round, and very slightly larger than No. 1, having a diameter of 0.152 m. Like the other it is perfectly flat, showing no sign of the convexity which is often found in extant specimens, as well as in representations in works of art.<sup>1</sup> The rim also, which is very pronounced in some specimens, is even less prominent than in No. 1, where, as has been said, it is very slight. The mirror is considerably thicker than No. 1, and is in fact the heaviest that I have ever had the opportunity of examining. It is entire, including the handle, which is 0.115 m. long. The handle is at present fastened to the lower rim of the circular surface, rising above the front<sup>2</sup> edge in the form of an ornament composed of three conventional leaves. It is fastened on by means of a solder of some kind, without the use of nails, and it is not quite in line with the surface of the mirror. It is unquestionably a mirror-handle, and one very like it is attached to a tang in Gerhard's LX, 4, with the leaves projecting on both sides. Whether the handle originally belonged to this mirror is uncertain, but it seems altogether probable that it did. Whether it was put on in ancient or in modern times it is impossible to say with certainty, but on account of the lack of symmetry referred to, as well as on account of a discoloration around and above the handle, I am inclined to think that it was put on in modern

<sup>1</sup> See for example Gerhard, CCCXVII and CCXLVIII, A. These illustrations show that the convex side was used as the reflecting surface, as does also the fact that the engraving always appears on the concave side.

<sup>2</sup> The term front is used of the unengraved side, which was polished to serve as a reflecting surface.

times.<sup>1</sup> It is obvious that the mirror never had a tang. The handle is divided into three parts by two ornamented knobs,



FIGURE 7. — DRAWING OF THE MIRROR REPRESENTED IN FIGURE 6.

and it ends, as is often the case, in a ram's head. A similar form of handle appears in Gerhard's XXV, 2 and 14.

The engraving is surrounded by a border, which is included between circular lines, a single one on the outside and a double one on the inside. Although the mirrors published by Gerhard show a great variety of borders, this particular one does not occur, nor have I found anything closely resembling it. That

<sup>1</sup> When a portion of the handle overlaps the surface of a mirror, it is more commonly on the back; see Gerhard, CCXXX, CCLII, CCLXXXVIII, CDXX, 1, and CDXXIII, 2. But as the projection is sometimes found on the front, as in CLX, CCCXXX, and CDVII, and some of the mirrors shown in Pl. XXIII, the fact that in our mirror the leaves are on the front cannot be used as an argument that the handle was put on in modern times. If the leaves had been on the back, they would have covered a portion of the border.

the border, in spite of its simplicity, is unique, would seem to be an argument in favor of its genuineness, and as mirrors with a border, but without pictures, are comparatively rare, of the genuineness of the engraving as a whole.

The scene represents three youths, of whom two are seated, one on each side of a central standing figure. They are nude except for himatia draped about their loins, high shoes, of a somewhat peculiar pattern in the case of the one on the left, and Phrygian caps (Fig. 7). The left foot of the youth on the left is raised, as if it were resting on something, a familiar attitude in groups of this kind,<sup>1</sup> with or without the indication of a support. In this instance, however, the foot is disconnected from the leg, which ends abruptly in the cross line of the shoe-top. In many cases one foot of both seated figures is raised in this way, but in our mirror the youth on the right has both feet together and resting on the ground. He wears shoes of a different pattern from those of his companion, and he has two peculiar streamers falling from his cap upon his left shoulder. Both youths have one hand raised towards their faces, also a common posture in such groups. The one on the right has his left hand and arm stretched out towards his companion, as if he were addressing him; while the right arm of the other, slightly flexed, extends downward by his side, as if the young man were resting his hand on a seat of some kind, of which, however, there is no trace. The two are looking earnestly at each other, as if engaged in conversation, and are apparently paying no attention to the third member of the group.

The central figure stands erect with his arms about the shoulders of the other two, an attitude which I have not observed in other groups of the kind, although in Gerhard, LV, 3, the central figure is embraced in this way by the other two. He is entirely nude, except for high shoes of the same pattern as those of the youth on the left, a crown of seven points, and a necklace composed of five pointed pendants. The crown and the necklace are found on the central figure in several other groups of this kind, both in the case of males and of females, but in no instance of exactly the same form as ours. Shoes of precisely the form of those worn by the central figure and the

<sup>1</sup> See Gerhard, *Etruskische Spiegel*, CCLVI, 1, CCLXIII, etc.

youth on the left do not seem to occur in other mirrors, but somewhat similar ones are to be seen in Gerhard's CCLXIV. The right leg of the standing figure is represented only as far as the beginning of the shoe-top, where it disappears behind the left leg of the seated figure on the left, but does not reappear. The pubes is represented in a peculiar manner.

Although I have found nothing in the published mirrors to which I have had access which exactly corresponds with this scene, groups of three figures in this general position and dress are common enough, with or without other figures and other accessories. In a majority of cases these groups appear to represent scenes in the lives of the Dioscuri or of the so-called Cabeiri, with whom the Dioscuri seem to have been more or less confounded or identified, especially in Etruscan art. In some cases the central figure is a female, and in one mirror published by Gerhard<sup>1</sup> the members of a group of this kind are called by him Castor, Pollux, and Helen. A fourth figure often appears, usually Minerva, as in Gerhard's CCLV, B, where according to the inscriptions we have Castor, Pollux, Minerva, and Iolaus (*File* in Etruscan). Common accessories are a temple in the background, a spear in the hands of one or more of the figures, shields by the side of the seated figures, and the like.

According to one legend there were three Cabeiri, two of whom slew their younger brother, who was afterwards raised from the dead and deified. The murderous attack is shown on a mirror,<sup>2</sup> where the attacking figures are mature men, represented with wings and with beards, and having no resemblance whatever to the Dioscuri. It seems reasonable enough to refer this scene to the Cabeiri. In Gerhard's LVIII we have an inscribed mirror which shows Castor and Pollux attacking a third youth with murderous intent. The victim, who is not named, is supposed by Gerhard to be Idas or Lynceus, and he believed that on account of such scenes the fratricide attributed to the Cabeiri was transferred to the Dioscuri, or that the Dioscuri were identified with the two fratricidal Cabeiri. The resurrection scene, according to Gerhard, is shown in his LVII, while groups like ours appear to represent the reconciliation of

<sup>1</sup> CCIII.

<sup>2</sup> Gerhard, CCLV, reproduced in Daremberg and Saglio, *Dict. des Ant.*, p. 770.



the three brothers after the restoration of the third to life. The deification of the younger brother is perhaps indicated by the crown, which frequently appears on the heads of gods and goddesses.

If Gerhard's theory about these groups is accepted, and I have found no positive<sup>1</sup> indication to the contrary, our mirror is one of the Cabeiri series, and is decidedly superior to most of them in artistic merit. If not, it represents some incident in the career of the Dioscuri, who are unmistakably represented in the two seated figures.

After some hesitation I am inclined to regard the engraving as genuine, as the mirror itself unquestionably is. The circumstances of the discovery seem to point to this conclusion, as well as the unique features of the border and of the engraving. Dr. Ludwig Pollak took exception to the crown worn by the central figure, and thought that the engraving had been tampered with; but the crown is clearly a part of the original cutting, and it must be accepted as genuine, unless the whole scene be rejected. Crowns are very frequent on mirrors, and although this one differs from all the others, it is in no way more open to suspicion than numerous other specimens.<sup>2</sup> Professor Richard Norton, to whom I showed the mirror in Rome, thought that the engraving was done through the patina, but I have been unable to convince myself that this is so. On the contrary, it seems to me that with the aid of a magnifying glass I can detect the patina in, and in some cases across, the lines of the engraving, and this opinion is confirmed by others whom I have consulted.

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<sup>1</sup> Negative indications are the silence of Klügmann and Körte about the Cabeiri and the apparent absence of any reference to Gerhard in Roscher's *Lexicon*, s.v. *Megaloi Theoi*, where he assigns the story of the fratricide to the Macedonian cult. The theory is, I believe, unsupported by any inscriptional evidence, unless the fact that in Gerhard's LVI, 1, Castor and Pollux are represented as attacking a certain Chaluchasu be regarded as such. It is accepted by Daremberg and Saglio, *Dict. des Ant.*, s.v. *Cabiri*, who reproduce several of Gerhard's mirrors. Schippke, *l.c.*, p. 8, is inclined to regard groups like ours as mere "Mantelfiguren."

<sup>2</sup> See Gerhard, LXXXVIII, CLXIII, CLXV, CLXXXIV, CLXXXVIII, CLXXXX, CCVII, 3 and 4, CCLXXIV, 3, CCLXXVI, 1 and 3, CCLXXVII, 1 and 5, CCCXLVII, CCCXXI, etc.